

93-94 season Robert Aitken artistic director



new music concerts

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Sunday, March 27, 1994

8:00 pm

duMaurier Theatre Centre

Harbourfront Centre

alcides lanza

...a portrait concert

Antonio Tauriello

Serenata II (1966) dur. 8'

Robert Aitken, flute, Jon Pederson, oboe,
Stanley McCartney, clarinet, Fujiko Imajishi, violin,
Douglas Perry, viola, Simon Fryer, cello,
Trevor Tureski, percussion,
alcides lanza, conductor

Micheline Roi

Of Experiential Fruit... (1989) dur. 9'

alcides lanza, piano

alcides lanza

vôo (1992) dur. 13'

Meg Sheppard, acting voice, alcides lanza, electronics

Intermission

alcides lanza

arghanum I (1986) dur. 14'

Joseph Petric, accordion, Stanley McCartney, clarinet,
Robert W. Stevenson, bass clarinet, Trevor Tureski,
percussion, Henry Kucharzyk, synthesizer,
alcides lanza, conductor

Antonio Tauriello

Cuatro piezas (d'après Alban Berg) *

(1978) dur. 8'

Robert Aitken, flute, alcides lanza, piano

alcides lanza

sensors v (1985) dur. 16'

Pierre Béluse, solo percussion,
Blair McKay, Brian McCue, Richard Sacks,
Trevor Tureski, percussion

*North American Premiere

**This evening's performance is being recorded
for broadcast Sunday, May 1st, 9:08 pm
on CBC's *2 New Hours* with host Richard Paul
CBC Stereo 94.1FM**

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the second
of its portrait concert series

Harry Somers

a portrait...

**a glorious evening of
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featuring the music of
Harry Somers,
Charles Ives
and a new work by
Timothy Sullivan

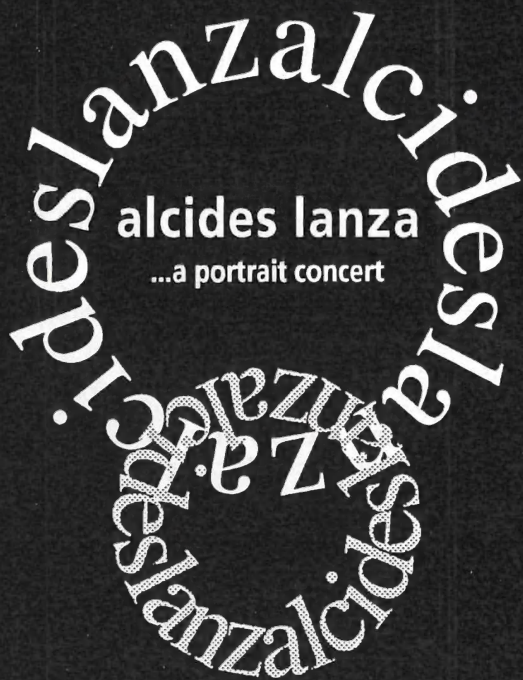
Sunday, April 24, 1994

discussion 7:15 pm
concert 8:00 pm

Walter Hall

for tickets call
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new music concerts presents



The music of alcides lanza
by Bruce Mather

Since his arrival in Canada as Professor at the Faculty of Music, McGill University in 1971, **alcides lanza** has made a very unique and valuable contribution to the musical life of this country as composer, performer, concert organiser and teacher.

His compositional interests have been vocal writing, often in theatrical situations, percussion and electronic music. He has developed a graphic or semi-graphic notational system, simple but effective.

Although he has written instrumental music with definite pitches, he has been essentially interested in indefinite pitch or a type of microtonal music. The

idea of writing without precise pitches or intervals has always excited him. As a result he has written intentionally for untrained voices (solo or choral), for non-pitched percussion or has formed special scales, tunings and timbres in the electronic studio.

In fact he is concerned more with textures, densities and dynamics than with pitches. His music has little that could be described as themes, fixed intervals, recognizable rhythmic or melodic cells or any standard form.

Especially interesting is his handling of time. There are rarely any time signatures or bars. Durations are expressed always in minutes and seconds. He uses a hybrid of proportional and time notation. Durations are either short or of a certain length, measured in seconds or proportional within a 15-second box.

Ianza has been very active as a performer and concert organiser, with over 1,000 concerts to date. As a pianist he has given several "piano marathons" lasting up to five hours. He has organised six Contemporary Music Festivals at McGill University, the International Computer Music Conference (with Bruce Pennycook) and the 25th anniversary celebrations of the McGill Electronic Music Studio.

In 1983 he founded **g.e.m.s.** (Group of the Electronic Music Studio), a collaboration of student composers and performers that has given many first performances, made one LP recording, a compact disc and many recordings for the radio. Recently he started, with Meg Sheppard, a compact disc series of *New Music from the Americas* with works of composers from Canada, the U.S.A., Brazil, Peru and Argentina.

Bruce Mather
McGill University

alcides lanza and **Antonio Tauriello** are members of a talented group of avant-garde composers that emerged in Argentina during the 1960's. Their colleagues include Mario Davidovsky, Mauricio Kagel, Armando Krieger and Gerardo Gandini. As was the case throughout the Americas, classical music in Argentina in the early Twentieth Century was initially dominated by the nationalist movement and the wide-spread use of folk and popular sources, both directly and through assimilation. In Argentina, it was Juan Carlos Paz who moved away from these trends. He denied the value of musical nationalism and favoured the practice of dodecaphonic and serial techniques. He was one of the founders of the *Grupo Renovación* (1929) and the *Agrupación Nueva Música* (1937) as well as the author of the influential *Introducción a la musica de nuestro tiempo* (1954).

This international movement towards the avant-garde is characterised by the example of Alberto Ginastera, who was the pre-eminent Argentinean master of composition in this era. In tandem with the stylistic development of Igor Stravinsky, among others, he began with such obviously nationalistic works as the folk-inspired ballets *Panambi* (1936) and *Estancia* (1941), passed through a neo-classical phase in the 1950's, and in the 1960's emerged with a new interest in the exploration of serial and microtonal timbres within both fixed and aleatory structures, notably demonstrated in his operas *Don Rodrigo* (1963-64), *Bomarzo* (1966-67) and *Beatrix Cenci* (1971).

Both **alcides lanza** and **Antonio Tauriello** were students of Ginastera at the National Conservatory in Buenos Aires as well as at the Instituto Torcuato di Tella. When **Tauriello** was appointed conductor at the prestigious Argentinian opera

house, the *Teatro Colón*, in 1958, **Ianza** became his artistic co-ordinator until they both departed for the United States in 1965.

Antonio Tauriello was born in Buenos Aires on the 20th of March, 1931. In addition to his composition studies with Ginastera he studied piano with Raul Seivak and Walter Giesecking. His conducting career began in 1958 when he excelled at the Buenos Aires International Festival of Chamber Music. In addition to his work at the Teatro Colón he has made appearances with the Chicago Lyric Opera, The New York City Opera, the Washington Opera Society and the San Diego Opera.

As a conductor for the Inter-American Music Festivals in Washington, D.C. he presented the American premieres of his own *Obertura sinfónica* (1961), *Transparencias* (1965) and the Piano Concerto (1968). In 1969 he received a Guggenheim Scholarship and the International Composition Prize of Bowdoin College, Brunswick, Maine (for *Signos de los tiempos*).

Cuatro piezas (d'après Alban Berg), written in 1978, were premiered in 1980 by flutist Jorge Caryevschi with the composer at the piano. Tauriello's earlier work for this combination, the *Diferencias* from 1969, was characterized by its graphic notation and uncompromising assault of chains, coins, files, brushes and metal bowls upon the strings of the piano. The *Four Pieces after Alban Berg* are by contrast more sophisticated in their expression.

Modelled closely after Berg's Op. 5 *Four Pieces for clarinet and piano*, they share with that work the same devices of repetition, symmetrical chords, chromatic inflections and progressive transformation patterns. In fact the modelling is so exact that the rhythmic design of the beginning of each of the first three movements is identical to that to be found in Berg, although Tauriello's pitches differ and the direction of the gestures have been inverted.

This substitution of one "text" (pitches) for another without substantial change to the music (structure), known in Medieval times as *Contrafactum*, has formed the basis for further tributes by Tauriello to Schoenberg (*Impromptus II*) and Busoni (*Fragmentos d'apres Arlecchino*). The titles of the individual movements of the *Four Pieces* are taken from the 1935 edition of Charles Ives' *Nineteen Songs*.

Serenata II (1966) was written for the ensemble *Agrupación Música Viva* in Buenos Aires and was first performed by them during a concert given to honour Alberto Ginastera on the occasion of his 50th birthday. The parallel with Alban Berg dedicating his *Chamber Concerto* to his teacher Arnold Schoenberg is obvious.



Tauriello has declared this work to have been "based on the modifications of one initial structure by utilizing simultaneously aleatoric and serialistic

methods. I am interested in expressiveness rather than technique. The fundamental question, for me, is the music." Ianza has characterized *Serenata*, with its variety of textures, instrumental nuances, and very personal use of rhythmic sequences, as a good example of Tauriello's rich, quasi-electronic palette of orchestral colours.

alcides Ianza was born in Rosario, Argentina on the 2nd of June, 1929. His early studies were in Buenos Aires with Ruwin Erlich (piano), Julian Bautista (composition) and Roberto Kinsky (conducting), and later with Ginastera at the Di Tella Institute, where he worked intensively in electronic composition. In 1965 a Guggenheim Fellowship and subsequent grants from the Ford Foundation and the Pan-American Union enabled him to work with Vladimir Ussachevsky at the Columbia-Princeton Electronic Music Centre, to attend courses with Messiaen, Malipiero, Copland and Maderna, and to continue his piano studies with Yvonne Loriod.

In 1971 **Ianza** was appointed associate professor of composition and electronic music at McGill University. Subsequently he received a Deutscher Akademischer Austauschdienst grant which allowed him to live in Berlin for a year (1972-73). While in Europe he toured as associate music director of the multi-media Composers/Performers Group; he also directs the Composers' Group for International Performance and is a member of the *Asociación Música Viva* of Buenos Aires, which, since 1960, has given first performances of avant-garde compositions in Argentina and elsewhere in Latin America.

arghanum I was written for Joseph Petric with a grant from the Ontario Arts Council, and is dedicated to him. It was premiered by him and the

ensemble **g.e.m.s.** during the *Festival Homage to Bengt Hambraeus and alcides lanza*, at Pollack Hall, McGill University, January 1989.

The title is derived from the Arabic name for the Byzantine organ, *arghanum* [Gk. organon]. According to Ibn Khurdādhbih [9th C.], it had bellows of skin and iron. The word "arghanum" was interpreted as meaning 1,000 voices.

The accordion has a distant family member in the Argentinean *bandoneón*. The two instruments are different, but they share a number of similar elements: both activate the sound by bellows, and both have buttons (not a piano keyboard) for right and left hand. Consequently, the composer has based some melodic aspects of the work on a few notes of a very popular Argentinean *milonga*, a rural predecessor of the modern urban *tango*.

The score is distinguished by its mixture of traditional and graphic notational elements and a congruent balance of fixed and aleatoric compositional procedures. Elements of repetition and extended instrumental techniques also figure prominently. Since the textures of the work are astonishing in their density the composer requires an unusual sensitivity from both players and listeners to the dynamics of the work, which have been graduated on a scale of ten intensities from very soft to very loud.

sensors V was commissioned by Pierre Béluse with a grant from the Canada Council and is dedicated to him. The title is derived from the Latin *sensus*: to feel, to perceive, and in a more modern interpretation, a sense organ: any organ or structure specialized to receive stimuli and translate them as sensations.

The composer describes this work as having been structured "in a free manner" after the *concerto grosso*. In this sense the soloist (*concertato*) relates antiphonally to the larger percussion group (*ripieno*), so that they are heard in alternation, together, in contrast to each other, or in different combinations. It was premiered by Pierre Béluse and the McGill Percussion Ensemble during an SMCQ concert at Pollock Hall in 1986.

vôo was commissioned by the *Centro para la Promoción de la Música Contemporánea del Centro de Arte Reina Sofía (Madrid)* in celebration of the 500th anniversary of the first voyage to America by Christopher Columbus. Ianza is well aware of the ambiguous nature of this anniversary: *While Spain celebrated this important historical event, many in the Americas deplored and condemned the resulting devastation of indigenous cultures. This piece seeks to address both sides of the controversy. While celebrating and acknowledging the gift of the "asa da imaginação" (flights of fancy) which have carried so many explorers to 'the great beyond', it also causes us to reflect where such explorations may finally take us. Columbus may not have discovered a new world, but this coming together of diverse cultures has certainly produced one.*

The text is based on poetry which appears in **NO OUVIDO DO TEMPO / O QUEL DO OUVIAO ON** by Gil Nuno Vaz. The composer has developed the text by looking at the poem in a kaleidoscopic way. Through the original Portuguese, Spanish, and other words in existing or imaginary languages, the story is told of the opening up of a 'new' world.

Vôo *flight* asas da imaginação
wings of the imagination columbinas
doves abrem *se open* them mundo
nuovo *new world* Vão *to go* dentro
la historia *inside of history* ser
anjo *to be an angel* ser reptil *to*
be a reptile suspender pelas
alturas *suspended from the heights*
volar *fly* os pes *the feet* pisam
to step então *then...* sutis *subtle*
volemós *we return* ciladas *traps*
pequenos *small events*
inconstantes *unstabiles* lan-
ceros *soldiers* cruces *crosses*
plata *silver, money* oro *gold*
que van *they go* desviando
detour la linea *leviana* the
gentle road estradas *roads*.

Micheline Roi was born in Hamilton, Ontario, in 1963. She studied with Istvan Anhalt and Bruce Pennycook at Queen's University, and subsequently obtained her Master's Degree in music composition at McGill University, under the guidance of Bengt Hambraeus. She has written *Of a Covered Harvest* (1989), which received SOCAN's 1992 Godfrey Ridout award for choral composition; *Blood and Sand* (1986) for tape; and *Fondly, through the Madness Breathing* (1992), for solo accordion. As a member of the ensemble **g.e.m.s.** [group of the electronic music studio] she was involved in the organisation and production of a number of new music events. She has also received commissioning grants from both the Canada Council and the Ontario Arts Council.

Of Experiential Fruit was written for alcides lanza, who premiered it in Montreal. This work, which received SOCAN's 1990 Rudolphe Mathieu Award, was, according to the composer, "*inspired by the artistic experience of singer Billie Holiday. It is part of my continuing translation of the following concepts into sound: anger becomes sadness, lies become the truth and what is hidden becomes uncovered.*"

alcides lanza envisions the work as "*centered in the exploration of stratified rhythmic cells in selected areas of the keyboard, performed always with forward motion. The surging musical phrases are qualified in the score with the initial instruction: 'with anger: relentlessly'. A more subdued, but essentially percussive, section follows, interrupted by an intriguing and recurrent quasi-tonal short fragment. The ostinato section returns, and reappears once more before beginning to lose strength, falling back into a quieter, poetic ending.*"

Compact discs with the music of alcides lanza are available for purchase during intermission.

Biographies

Robert Aitken is artistic director of New Music Concerts and professor of flute at the Staatliche Hochschule für Musik, Freiburg im Breisgau, Germany. Prominent international composers including John Cage, George Crumb, Roger Reynolds and R. Murray Schafer have dedicated works to him. In April, 1994, in recognition of his accomplishments as a performer, composer, and advocate of new music, Mr. Aitken will be invested as a member of the Order of Canada.

Pierre Béluse teaches at McGill University, where he is chairman of the Percussion Department. He founded and directs the critically acclaimed McGill Percussion Ensemble; their recording for McGill Records received the Grand Prix du Disque du Canada in 1978. The same artists have recorded alcides lanza's *sensors V* on compact disc for Radio Canada International. Pierre Béluse is also a member of the Pierrot Ensemble, and is a percussionist with the National Arts Centre Orchestra, Ottawa.

Joseph Petric has performed as soloist with Music Inter Alia, Nova Music, Arraymusic and the Toronto Chamber Players. He has performed often in venues all over Europe for a number of years. A true champion of contemporary music, he has commissioned many pieces from Canadian composers, among them Christos Hatzis, Peter Hatch, Brian Cherney, Bengt Hambraeus and alcides lanza.

Meg Sheppard has been active in presenting contemporary music-theatre pieces for many years. Born in Ashtabula, Ohio, Ms. Sheppard moved to Canada in 1971. Since 1969 she has been performing works by Kagel, Marco, Cervetti, lanza, Kasemets

and Cage in music festivals in Canada, the United States, Europe, and South America. Her theatrical background has resulted in a specialization in music for voice and electronics, reflecting her desire to search for eloquence and expressiveness through the use of diverse media.

One of Ms. Sheppard's most popular presentations is *Trilogy*: a one-woman show which features three major works for voice by Alcides Lanza concerning the nature of memory and communication. This work has been presented in concert in many venues and is currently available on compact disc. In addition, her latest project, the CD *Vintage Romantic Songs*, features works written by some of the great American songwriters, from Gershwin to Sondheim.

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TWO NEW HOURS



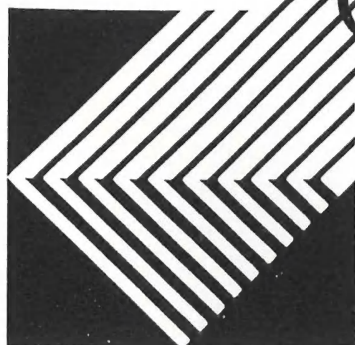
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